

CHRISTMAS CONCERT  
DECEMBER 2, 1988

by

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ACCOMPANYING MATERIALS  
LOCATED IN AUDIO-VISUAL

B.A. Milligan College, Tennessee 1972

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A REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

DEPARTMENT OF MUSIC

KANSAS STATE UNIVERSITY  
Manhattan, Kansas

1989

Approved by:

  
Major Professor

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Abstract	

WELCOME LORDS AND LADIES  
TO THE SECOND CHRISTMAS MADRIGAL DINNER

PROGRAM

Pre-meal music "Gloria in Excelsis"  
Singers Processional "Deck the Hall"  
Wassail Processional

Be thinking of a "toast" you would like to  
share with your table or the Lords and Ladies  
of the Hall.

Boar's Head Processional

A dinner of salad, fine ham, potatoes au gratin  
green beans, coffee or iced water

Dessert Processional "Merry Christmas"

Please wait till the head table has confirmed  
the acceptable flavor of the dessert  
before partaking.

Christmas Madrigal Concert

Singers Recessional "Joy to the World"

Please remain quiet after the singers have  
exited for the musical benediction sung  
from the outer court.

\* Your waiters and waitresses would be happy to receive  
any tips and gratuities you would share.

\*\* The votive candles at your table may be taken home.

PRE-MEAL MUSIC

DANIEL PINKHAM CHRISTMAS CANTATA

Movement III, "Gloria in Excelsis"

DECK THE HALL

Traditional Welsh. K. E. Parker

MUSIC FOR THE ROYAL MEAL

THE BOAR'S HEAD CAROL

Traditional English. Elizabeth Poston arr.

THE WASSAIL SONG

Traditional Yorkshire. Stainer arr.

WE WISH YOU A MERRY CHRISTMAS

Traditional (West Country) Carol

I SAW THREE SHIPS

Traditional English Carol. David Willcocks

ENGLISH CAROLS

MY DANCING LAY

Traditional English. Martin Shaw arr.

THE BOLLY AND THE IVY

Traditional English. Reginald Jacques arr.

ULLABIES

ROCKING CAROL

Percy Dearmer. David Willcocks arr.

COVENTRY CAROL

Pageant of the Shearmen and Tailors. 15th Century

PRO MUSICA SERIES, SPANISH

RIU RIU CUIU & E LA DON DON

Anonymous. Noah Greenberg editor

FRENCH CAROL

HE IS BORN

Traditional French Carol. K. Lee Scott arr.

POST-MEAL MUSIC

SHEPHERDS CHORUS

Wladimir Menotti

G MAGNUM MYSTERIUM

Thomas Luis Da Victoria

SILENT NIGHT

Gruber. James K. Gillette arr.

## INTRODUCTION

A "Madrigal Dinner" format was chosen for this concert performance for several reasons. First, the time of year was right. Second, the music centered around the Christmas theme; and third, the selections were programmatic, dealing with several seasonal English traditions, i.e. "Boar's Head" and "Wassail."

There were sixteen musical selections performed as pre-meal music, during the meal as appropriate, in a mini-concert section (Chamber or Madrigal settings) and as a closing or benediction.

A brass quartet played as a fanfare a portion of Daniel Pinkham's Christmas Cantata. This was used to introduce the various sections of the program.

### Daniel Pinkham: Christmas Cantata

#### Movement III "Gloria In Excelsis Deo"

This section was chosen to be performed first because of the excitement which it generates. Although it begins "as from afar" at a pianissimo dynamic level, "this third movement has lavish sonority and flourishing trumpets."<sup>1</sup>

The first four bars (repeated twice) are chorus-like and give continuity to the whole movement. This part begins in G major, but the verses progressively stray from

<sup>1</sup> Kee De Boer & John B. Ahouse, Daniel Pinkham: A Bio-Bibliography, (Westport, Connecticut: Greenwood Press), p. 54.

the tonic key, and verse three, as well as being synco-  
pated (as the others are), is chromatic and difficult to  
sing even though it is only four measures long. "The  
harmonic idiom is somewhat dissonant, a favorite device  
being a triad containing both the major and the minor third  
above the root."<sup>2</sup>

Pinkham had a very strong interest in 17th- and 18th-  
century music, and this cantata has been compared to the  
music of Gabrieli because it has an antique brilliance. It  
is also a composition ranking in importance with his  
Wedding Cantata "which made his name known to choral  
societies in many parts of the country."<sup>3</sup>

The work was premiered in December, 1957, in Wor-  
chester, Massachusetts, at Clark University featuring the  
New England Conservatory Chorus and double brass choir,  
Lorna Cooke de Varon, conductor.

The Latin and translation are as follows:

"Gloria in excelsis Deo et in terra pax hominibus  
bonae voluntatis."

Glory to God in the highest and on earth to men of  
good will peace.

Verse I "Jubilate Deo omnis terra, Servite Dominum in lae-  
titia."

O be joyful in the Lord, ye nations, with gladness

<sup>2</sup> De Boer & Ahouse, p. 54.

<sup>3</sup> De Boer & Ahouse, p. 54.

serve the Lord, with gladness serve ye Him.

Verse II "Introite in conspectu ejus, in exultatione."

Come before Him, come before His presence, come  
unto Him with singing, joy, and exultation.

Verse III "Scitote quoniam Dominus ipse est Deus: Ipse  
fecit nos et non ipsi nos."

Now know ye: Know that the Lord He is God strong  
and mighty. He created us and not we ourselves."

In verse three after a strong cadence in the key of G  
major, there is a chordal progression as follows:

<u>Scitote</u>	<u>Quoniam</u>	<u>Dominus</u>	<u>ipse est</u>	<u>Deus</u>	<u>Ipse</u>
F	F#M		C#M	B	G
Fe -	cit nos		et non ip -	si	nos
Cm	Gm		Am (dim)	D	G

This analysis was provided to give the singers  
a better understanding of how the harmonies related to  
the tonic G.

The effective ending of the third movement is a varia-  
tion of the chorus theme on the text Alleluia. It climaxes  
with a fortissimo dynamic level, strong ritard, and soprano  
division. The higher part moves from a B $\flat$  (in a G-minor  
chord) to an A (in an F chord) to the final G (in the  
closing G-tonic chord).

"Deck the Hall"

Many traditions developed around the Christmas season  
and many also have accompanying carols. The carol, which  
according to one source, "was derived from secular pagan

sources: from Greek plays, Roman Saturnalia, village festivals and birthdays,"<sup>4</sup> originally referred to a circle dance. "Most of our old carols were made during the two centuries and a half between the death of Chaucer in 1400 and the ejection of the Reverend Robert Herrick from his parish by Oliver Cromwell's men in 1647."<sup>5</sup> The reason for the decline of the carol as observed by this last date was that "in 1645, observance of all festival days, including Christmas, was abolished by Cromwell's Parliament. During the twelve years the ban held, the spirit of the carol of the middle ages sickened and died in England -- and interest in other countries was waning too."<sup>6</sup>

"Deck the Hall" with its reference to holly, blazing yule, yule-tide carol, and new year never really addresses directly the Christmas event, but rather focuses on the festive and celebrating side of the season. "The very word Yule was used by Saxon and other Northern races to denote the feast of Thor -- a time of mingled feasting, drinking, and dancing, with sacrifices and other religious rites. We

<sup>4</sup> George K. Evans, The International Book of Christmas Carols, (Englewood Cliffs, N.J.: Prentice-Hall Inc., 1963), p. 4.

<sup>5</sup> Percy Dearmer, R. Vaughn Williams, Martin Shaw, The Oxford Book of Carols, (London, Oxford University Press, 1964), p. X.

<sup>6</sup> Evans, p. 7.

(now) apply it indifferently to Christmastide and its songs."<sup>7</sup>

"The first ceremony on Christmas night from this period (circa 1521 -- see Boar's Head Carol) says Sandys, (1833) after a proper decoration of the house with evergreens (i.e. Deck the Hall) was the lighting of the Christmas block, or Yule-log."<sup>8</sup>

According to Evans, very little is known about this lively Welsh carol, but it is quite old. The musical phrases of the carol fall into the following pattern:

A B A B C D A E

"The Wassail Song"

The tradition of "caroling" or going from house to house singing seasonal or Christmas songs is a direct descendent of "wassailing." Wassailing was the roving from house to house of a band of singers (also called waits) who after singing desired or required payment either monetary (see vs. 3) or more likely "drinkable" in the form of the hot spiced wine called wassail. The wassailers made their trek for the purpose of receiving the drink. This is interesting as it contrasts with the benevolent philosophy of carolers who bring Christmas musical greetings without the pretense of expecting a reward.

<sup>7</sup> Edmondstone Duncan, The Story of the Carol, (New York: Charles Scribner's Sons, 1911), p. 180.

<sup>8</sup> Duncan, p. 184.



The arrangement of "The Wassail Song" chosen for this performance is the traditional version having the first eight bars in 6/8 time and the last twelve bars in 4/4 time. This meter change is characteristic of the early part of the third-period madrigal writing from 1540-1600's where the "ballet" or "fa la" was of a chordal nature and dance-like rhythm. Also in A. H. Bullen's Christmas Garland (1885) "there is a rendition of the piece called 'Here We Come A-Whistling.'"<sup>9</sup> Duncan also believes "that the word wassail stems from the fifth century from an incident of Hengist and Rowena."<sup>10</sup> He tells of this in his book The Story of Minstrelsy, p. 9.

"The Boar's Head Carol"

"The Boar's Head Carol" has been used in Christmas festivities at Queen's College, Oxford, for over 500 years. According to legend, a student at the college was walking through some nearby woods on Christmas day when a wild boar attacked him. The scholar was browsing in a book by Aristotle at the time, and since the book was his only available defense he shoved it down the boar's throat. The animal immediately rolled over and died. The student severed the boar's head and carried it back to the college. That evening it was served to the student body with great ceremony. True or not, this story is the basis of the

<sup>9</sup> Duncan, p. 191.

<sup>10</sup> Duncan, p. 17.

Queen's College custom of ushering in the boar's head with the singing of this carol during the Christmas dinner.

This carol is found in the earliest printed collection of carols "in England of which we have knowledge. It is Wynkyn de Worde's Christmasse Carolles newly enprinted (1521). Only a single leaf (a copy of which is reproduced in this paper \*) has come down to us. It contains two complete carols -- one a hunting song, with no reference in it to Christmas; and the other a boar's head carol. Presumably this volume had at the most six or eight leaves, as did some of the printed collections of French Noël's which antedate it."<sup>11</sup>

It is interesting to note that "there is no printed collection of English Christmas carols, either of the sixteenth or seventeenth century, that contains a note of music."<sup>12</sup> "The meter of these earlier carols is most commonly a one-rhyme iambic tercet, eight syllables to each line, with a refrain."<sup>13</sup>

The oldest music for this text was composed by Ricard Smert de Plymptre. It is in MS Additional 5665 and is

\* Appendix A.

<sup>11</sup> Edward Bliss Reed, Christmas Carols: Printed in the Sixteenth Century, (Cambridge, Massachusetts: Harvard University Press, 1932), p. xxxvii.

<sup>12</sup> Reed, p. xxi.

<sup>13</sup> Dearmer, p. ix.

printed by John Stafford Smith, Musica Antiqua (1812), I, 22.

Sandys (Christmas Carols New and Old, 1833, with an introduction of 144 pages) believes that the tradition of the boar's head is "Scandinavian in origin and was also celebrated in England in the twelfth century, since Henry II had the dish served with trumpets before his son."<sup>14</sup>

This early English piece is one of the most prominent historical selections when considering the development of the carol because of its dating, text, legends, and "imposing of Christian symbolism on a no doubt originally pagan custom."<sup>15</sup> A translation of the Latin portions of the text is as follows:

Quot estis in convivio

So many as are in the feast

Caput apri defero Reddens laudes Domino

The boar's head I bring, giving praises to God

Servire Cantico

Let us serve with a song

In Reginensi atrio

In the Queen's hall

<sup>14</sup> Duncan, p. 185

<sup>15</sup> Rossell Hope Robbins, Early English Christmas Carols, (New York: Columbia University Press, 1961), p. 13.

### "We Wish You a Merry Christmas"

The roots and history of many "traditional" carols are hidden beneath years of change and development beyond our finding, and so it is with "We Wish You a Merry Christmas." It is called a traditional West-country carol which led one writer to believe that its origins were Austrian. The 3/4 rhythmic style with the strong down beat emphasis has a minuet-like, or dance-like character, and it is very easy to picture the music being played by a chamber string ensemble. It is a selection widely known, but historically nebulous.

### "I Saw Three Ships"

"I Saw Three Ships," one of the best known of all carols, is from the category of legendary carols. The legend behind the song is connected with the Magi or The Wise Men from the East. They were first called Kings by Tertullian about A.D. 200, and he was also the first writer to say that they were three in number, no doubt deduced from the three gifts that they brought. "The tradition was that their remains were brought to Byzantium by the Empress Helena, and later taken to Milan. From Milan the skulls of the Three Kings were taken to Cologne by Frederick Barbarosa in 1162, and are still believed to be preserved as relics in the cathedral there. The three ships are traditionally the ships by which they (the skulls) were

brought to Cologne. The carol has simply transferred the ships from the Magi to Christ Himself."<sup>16</sup>

The tune of this carol is difficult to trace because of its folk origins, but it is obvious that it is very similar to the children's song, "This Is the Way We Wash Our Clothes." And it is interesting to note that the carol "has a wonderful swing about it and is like being on a rolling sea."<sup>17</sup>

The carol is English in origin as shown "with its nautical image, collected from Tyneside. Sir Cuthbert Sharpe (1781-1849), who was Collector of Customs at Sunderland and Newcastle-on-Tyne, wrote down in his Bishoprick Garland a secular nursery-rhyme which he had heard in that district, beginning:

I saw three ships come sailing in...

On New Year's Day in the morning

And what do you think was in them then?...

Three pretty girls were in them then."<sup>18</sup>

This arrangement was chosen for performance because of its text painting, onomatopoeia, and celebrative texture.

<sup>16</sup> Erik Routley, The English Carol, (London: Herbert Jenkins, 1958), p. 60.

<sup>17</sup> Edward Heath, The Joys of Christmas, (New York: Oxford University Press, 1978), p. 86.

<sup>18</sup> Routley, p. 60.

### "My Dancing Day"

Earlier in this paper we mentioned Sandys, who published Christmas Carols New and Old in 1833, and "he is an important tune-source for he gives us the first written versions of several carols including 'I Saw Three Ships' and 'Tomorrow Shall Be My Dancing Day.'"

Sandys is no musician. He provides basses for all the carol melodies and attempts harmonies for one or two. As the following example will show, his efforts in this direction resemble the brave improvisations of Auntie on the parlour piano."<sup>19</sup>



This is given to show in what form this song came to us originally, and the Martin Shaw arrangement used in this performance comes from Carols for Choirs, Volume II, an excellent source for seasonal music of this genre and some commentary on the history of carols and various tunes.

"My Dancing Day" textually is written from a dual perspective in relating the story of Christ. In one way, it is as if He is speaking of the joy and excitement of His coming to earth, birth in a manger, and baptism. All of

<sup>19</sup> Routley, p. 83.

these He relates as doing "for my true love" and the "dance-like" music fits well with the "dance-images" of the text. In another way it is as if the text is a love song telling about the Lord. This interweaving of the two love motives is a fairly good indication that this song was originally a secular carol that was adapted to a sacred subject. The mixture of sacred and secular imagery is typical of early mysticism and is important in understanding the carol. The dancing theme, especially in the refrain, refers as much to the singer's dancing for the Lord as for the Lord and His dancing. The duality is continued as the singer/dancer impersonates both the Lord and the lover of the Lord.

#### "The Holly and the Ivy"

The symbols of the holly and the ivy "began in the Middle Ages to be associated with the sexes: holly being masculine and ivy feminine. The Christmas version of the song lacks these secular and comical elements and it is much more devotional."<sup>20</sup> Eric Routley says that its purpose is to recite the acts of Redemption symbolized by the blossom, berry, thorns, and bark of the holly tree.

The rhythm fits the "traditional form of the ballad carol, its normal meter being the 'fourteener,' a line of fourteen syllables with a marked caesura at the eighth."<sup>21</sup>

<sup>20</sup> Evans, p. 324.

<sup>21</sup> Routley, p. 47.

Because the tunes of many of the traditional carols are difficult to trace, I will simply state here that this carol was collected by Cecil Sharp and arranged by Reginald Jacques and dedicated to the Bach Choir. Each verse harmonically progresses and develops with soprano divisi, but with each phrase "And Mary bore sweet Jesus Christ," there is a return to the surety of stabilized harmony and meter.

Musical interpretation allows the singer to perform the chorus, which is repeated after each verse, with text painting and the opportunity to accelerate with the musical and lyrical line, "the running of the deer."

#### "Rocking Carol"

Carols were not just the product of England; in fact, in "French libraries there are at least eight collections of noëls, all printed before Wynkyn de Word's carols, 1521."<sup>22</sup> Also, carols came over to English repertory from several other countries. Contributions from Czechoslovakia are "modest but all sound the happier and more gracious note."<sup>23</sup>

Routley makes three comments on this song, two of which are subtle and not harsh, but the other states that there is a "dreadfully embarrassing final line - 'darling,

<sup>22</sup> Reed, p. xix.

<sup>23</sup> Routley, p. 203.



darling little man.'" On the positive side he states that the song "in its own right is delightful, and that the tune is of more than passing interest. It is clearly a variant of an almost universal nursery-rhyme, associated in England with 'Twinkle, twinkle, little star.' In the nursery-rhyme it is bare, in the carol charmingly decorated, but they are certainly the same."<sup>24</sup>

"Coventry Carol"

Another lullaby carol but of a completely different origin is the "Coventry Carol." It stems "from the pageant of the company of Sheremen and Taylors in Coventry, as performed by them on the festival of Corpus Christi. There is a manuscript in possession of the town of Coventry and the inscription states:

'Thys matter was newly correcte' be  
Robart Croo, the xiiij day of Marche,  
fenysschid in the yere of owre lord  
god MCCCC & xxxiiij."<sup>25</sup>

The pageant from which the song comes was an English drama or mystery play. These plays were popular "and ran from 1400-1450 and their development led naturally to the writing of religious songs in the vernacular. The winding cadences of liturgical music had been the only music permitted by the church in the period prior to these plays,

<sup>24</sup> Routley, p. 203.

<sup>25</sup> Duncan, p. 151.

so with the relationship of the music and drama the time was ripe for the carol."<sup>26</sup>

"The earliest historic record we have of this play is its being witnessed by Queen Margret in 1456, the text previously mentioned, and the earliest form of the tune is dated 1591."<sup>27</sup> A part of the Coventry Play is the story of Herod's edict to have all of the first-born male babies killed, and the lullaby (in a minor key) is a mother's lament.

"Riu Riu Chiu and E La Don Don"

These two selections come from the New York Pro Musica Choral Series of "Three Spanish Christmas Carols of the Sixteenth Century." According to Noah Greenburg's editorial note they were printed to "make available good music of earlier times in editions that are both practical for the modern performer and faithful to the original."<sup>28</sup> Both come from "Villancicos de diuersos Autores, Venice 1556" based on the versions appearing in "Cancionero De Upsala," edited by Jesus Bal y Gay.

The following excerpt from the music and editor's note shows how the original note values have been retained and voice ranges adjusted by transposition up a major second.

<sup>26</sup> Dearmer, p. vii.

<sup>27</sup> Routley, p. 110.

<sup>28</sup> Noah Greenberg, "Riu Riu Chiu," NYMPA Series, No. 10, (New York: Associataed Music Publishers, Inc., 1959).



"In Spain, where dancing in direct association with religious ceremonial lingered for a much longer period than in any other European country, the palpable dancing-carols call for little speculation as to their origin. They carry their own history."<sup>29</sup> "E La Don Don, Verges Maria," is such a dance-carol, and one of the most interesting performing characteristics is the change in meter emphasis between the verse and chorus. The verse begins on the first beat of the measure in 3/4 time and sets up the feel and emphasis of one beat per measure accented on that first beat. The chorus, on the other hand, enters on the third beat of the measure on a quarter note, followed by a quarter note and then two half notes. This syncopation gives a 4/4 feeling to the chorus as noted on the following page:

<sup>29</sup> Duncan, p. 146.



for popular enjoyment in any literary form, but probably not in the first place for communal singing. The word itself derives from the Latin natalis = birthday."<sup>31</sup>

The French Noël or carol is distinctively different in style and lilt when compared to carols of German/Austrian origin. Most noteworthy is the lack of "tunes containing long spacious phrases and large-scale harmonic architecture."<sup>32</sup> Routley goes on to say "that the French carol has a pawkiness with short phrases and abrupt rhythms."<sup>33</sup> This comment may seem a little harsh, but there is an observable style in these works which is unique.

Noëls (manuscripts dating circa 1493) preceded English development of the carol, and because of the nature of "He Is Born" I would place it much later than these very early manuscripts. Reed suggests that "the wider range of the early French noëls, their greater diversity both in meter and subject matter, their realism, their humor at times running into satire, suggest that the noëls developed more rapidly than did the English carols, which followed traditional subjects closely, almost timidly."<sup>34</sup>

<sup>31</sup> Routley, p. 45.

<sup>32</sup> Routley, p. 211.

<sup>33</sup> Routley, p. 211.

<sup>34</sup> Reed, xx.

It is easy to show that noëls were used as dance songs and were written for dance measures, and "He Is Born" has this characteristic in its minuet-like setting.

The arrangement by K. Lee Scott does an effective job in voicing the bagpipe drone and oboe imitation, and in expressing the joy related in the text.

"Shepherd's Chorus"

Gian-Carlo Menotti was commissioned by the NBC Television Opera Theater to write a work to be premiered in December, and "Amahl and the Night Visitors" was the creation he gave them. It is the story of the three Kings on their trek in search of the Holy Child, and of a crippled child in whose home they spend the night. "Toward the close of the opera, shepherds have come to visit and dance for the Kings and at the end of the dance, Balthazar (one of the Kings) thanks the shepherds and bids them good night: 'We have little time for sleep and a long journey ahead.' The shepherds bow to the Kings as they leave, and even after they are out of sight their voices continue to be heard in the distance on the winter air."<sup>35</sup>

The simple poetic words are set against a mellow musical line which is anti-climactic and gives one the sense of these shepherds bowing humbly in thought and music and wishing the Kings fair weather and good travel. "The

<sup>35</sup> John Ardoin, The Stages of Menotti, (Garden City, N.Y.: Doubleday & Co., Inc., 1985), p. 150.

music is relaxing and creates a mood of a solemn, yet happy, farewell. It fades beautifully into a 'modern' harmonization on the words 'Good Night'."36

This opera (premiered in New York on December 24, 1951) has become one of Menotti's most widely performed works. It has been translated from the original English into many languages and is a favorite Christmas program here in the United States and in other countries.

This seemed to be a fitting chorus for the end of the concert.

#### "Silent Night"

Most people are familiar with the story behind the writing of "Silent Night" (1818), how the organ broke down in the church of St. Nicholas, Oberndorf, in Upper Austria, and the acting organist, Franz Gruber, wrote guitar music for the carol written by the assistant priest, Joseph Mohr. But what is perhaps unfamiliar is "that might have been the end of it, had not the organ builder been given a special performance of the carol that had saved the church from a musically silent Christmas. The organ builder was so impressed that he immediately spread it through the district, and after that nothing could stop it. In 1840 it was published in Austria in printed copies; but by that time it was already well known. 'Silent Night' then is a

36 Ardoin, p. 150.

homogeneous carol in that its words and music, though written by different hands, were indissolubly wedded from the beginning."<sup>37</sup>

The original German was translated into English first by Miss Emily E. S. Elliot about 1858 for the choir of St. Mark's Church, Brighton, and the translation beginning "Silent night, holy night" is anonymous, having first appeared in the Sunday School Hymnal (1871).

The arrangement by James R. Gillette is from a cantata he wrote in 1955 and is a nice a capella selection for a small vocal group and also contains a soprano solo.

#### "O Magnum Mysterium"

Thomas Luis de Victoria (ca. 1540-1611), although born in Spain, spent years in Rome pursuing the Holy Orders of a Jesuit and also teaching music. He returned to Spain to lead the quiet life of a priest and this religious dedication dominated his total musical output -- he wrote no secular music. His motet repertoire (48 motets) was probably influenced by Palestrina, his contemporary, and the motet, "O Magnum Mysterium" (1572), was written when he was teaching music at Collegio Germanico in Rome. This work, as well as his other motets, is a "confirmation of Victoria's generally cheerful disposition. And this work

<sup>37</sup> Routley, p. 201.



was also the basis of a parody mass of the same title."<sup>38</sup>

The text and music relate the mystery that the birth of the Holy Infant was humble, made known to the common, and observed by the animals; therefore rejoice, King or shepherd, you who have been chosen worthy to see, alleluia.

In the beginning section the piece musically centers around the F-minor triad in a canon-like fashion with the first voice entering on a C, a fifth above the tonic, and the second voice at F, the tonic, below the first voice. The third and fourth voices enter alternately on C and F. The phrase in this opening section is eight measures long and the key moves from F minor to F major to B $\flat$  minor at measure sixteen. All voices enter together at this point to reinforce the key and move in a chordal fashion to the end of the phrase, "et admirabile sacramentum." This phrase ends on the open fifth of a B $\flat$  and F relationship which leaves the listener unsure of the B $\flat$  minor or B $\flat$  major key. As the alto F is suspended (measure nineteen) the basses and tenors enter on B $\flat$  and D $\flat$  correspondingly to let the listener know that he is again in a minor, "mysterium", key. The text at this point changes to the idea that the "animals" or "simple folk" were allowed to witness this Holy Birth. Musically there is paired

<sup>38</sup> Gustave Reese, New Grove High Renaissance Masters, (London: MacMillan, 1984), p. 300.

imitation between the bass-tenor and alto-soprano parts and after that, again, the joining of all parts.

Three traits which occur consistently throughout this piece are the elision of phrases or dovetailing of phrases and lines, the nebulous open fifth which makes possible the flux from major to minor, and at the end of almost all textual ideas the homosyllabic and homophonic treatment of subject material. These traits, as well as musical lines corresponding and changing with each textual line, are very common not only to Victoria, but also to most writing of the high Renaissance.

As the phrase "jacentem in proesepio" enters, there is again the F to B $\flat$  interval and the triadic harmony lingers at a B $\flat$ -major emphasis by the use of the D natural.

The next portion of the work begins in a totally different fashion with all voices entering together homorhythmically on the textual idea "oh beautiful virgin." Then, contrastingly, the canonic entrance is at the close of this section.

The "Alleluja" section which closes this piece moves into 3/4 time for fourteen measures and then back to 4/4 for the final eight measures. This section is, in structure, similar to the previous one in which the homorhythmic or chordal style precedes the more canonic style.

### IN CONCLUSION

Madrigal dinners and concerts have become a very popular holiday tradition throughout the United States over the last approximately twenty years. Part of this is due to the festive nature of the evening and part is due to the abundance of good and entertaining music that can be performed. The music used for this performance came from the various genres of cantata, carol, lullaby, motet, opera chorus, and song.

The ideal setting for such a performance is a hall which either resembles or can be decorated to appear as an English castle. The size of the vocal ensemble should be of enough voices to fill the hall, but still present a chamber-group effect.

Costuming, candle-lighting, stewards, and pages can all add to the effectiveness of the setting and presentation, as well as an appropriate menu.

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The following chart shows each song title and appropriate genre:

"Gloria" Daniel Pinkham  
 "Deck the Hall"  
 "The Wassail Song"  
 "The Boar's Head Carol"  
 "We Wish You a Merry Christmas"  
 "I Saw Three Ships"  
 "My Dancing Day"  
 "The Holly and the Ivy"  
 "The Rocking Carol"  
 "Coventry Carol"  
 "Riu Riu Chiu" and "E La Don Don"  
 "He Is Born"  
 "Shepherd's Chorus"  
 "Silent Night"  
 "O Magnum Mysterium"

Cantata Selection							
Seasonal Carol							
Legendary Carol							
Ballad Carol							
Lullaby Carol							
Spanish Carol							
Opera Chorus							
Motet							
X							
	X						
		X					
		X					
	X						
		X					
		X					
			X				
				X			
				X			
					X		
			X				
						X	
	X						
							X

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A caroll bringyng in the boies heed.

Caput apri differo

Reddens laudens domino.

The boies heed in hande bring I

With garlans gap and rosemary

I pray you all lunge merely

Qui estis in conuiuiis.

The boies heed I vnderstande

Is the thefe serupce in this lande

Take where euer it be fande

Seruite eum canitico.

Be gladdelordes bothe more a lasse

For this hath ordeyned our freward

To there you all this chylmasse

The boies heed with mustarde

finis.

Thus endeth the Christmalle carol

les newlye enpyned at Londo in the

stretes at the legne of the sonne by

wynkyn de worde. The yere of our loi

1558. B. m.

The size of the  
original page is 5 inches by 3 1/4 inches.]

CHRISTMAS CONCERT  
DECEMBER 2, 1988

by

JAMES W. BYERLY

B.A. Milligan College, Tennessee 1972

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AN ABSTRACT OF A REPORT

submitted in partial fulfillment of the  
requirements for the degree

MASTER OF MUSIC

DEPARTMENT OF MUSIC

KANSAS STATE UNIVERSITY  
Manhattan, Kansas

1989

The Madrigal Dinner, Christmas concert, which was performed by a group of eight singers and a brass quartet, contained sixteen musical selections from the genres of cantata, carol, lullaby, motet, opera chorus, and song.

The "Gloria" from the Daniel Pinkham Christmas Cantata was used because of the excitement it generates. This was the most modern of the selections used.

The seasonal carols of "Deck the Hall," "We Wish You a Merry Christmas," and "Silent Night" related music from several periods of carol development including selections of Welsh, Austrian, and English origins. References from The English Carol Book by Erik Routley, and Christmas Carols Printed in the Sixteenth Century by Edward Bliss Reed give backgrounds, historical notes and further information on these carols.

The legendary carols of "The Wassail Song," "The Boar's Head," "I Saw Three Ships," and "My Dancing Day" were used as part of a concert section of the evening, and as appropriate "meal music" as they related to traditions of the period.

The ballad carols of "The Holly and the Ivy" and "He Is Born" fit the genres of the traditional ballad carol of the fourteener, a line of fourteen syllables with a marked caesura at the eighth, and the noel respectively. Each are full of madrigalisms and text painting.

"Riu Riu Chiu" and "E La Don Don," two Spanish selections from the New York Pro Musica Series, were



"dance-carols" with noteworthy syncopations and lively tempos.

Two lullaby carols, "The Rocking Carol" from Czechoslovakia, and "The Coventry Carol" (ca. 1450) from the pageant of the company of Sheremen and Taylors in Coventry, England, both are samples of a carol form relating to the emphasis on mother and child in the Christmas season.

The "Shepherd's Chorus" from Amahl and the Night Visitors is a modern "good night" sung as the shepherds are bidding farewell to the visiting kings. It is a fitting chorus for bidding a farewell to the dinner guests.

"O Magnum Mysterium" by Victoria was used as a musical benediction. This motet with its paired imitation, major/minor modality, and typical high Renaissance charm and excitement, was used as a choral benediction.